TAPE SQUEAL

INDIANA RECORDING CLUB, INC.

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SPARKLING PERFORMER, OR DUSTY REFUGEE?

by Ron Page

Here in the 1980's, one of the nice things about owning cassette equipment is the wide choice of blank tape available. Dozens of high quality brands and types bid for attention. However, also on the market are lesser brands that can make a shiny new machine sound like a dusty refugee from decades ago.

Perhaps this two-part article will help the newer home cassette enthusiast understand the problems that can arise from questionable selection of tape.

Twenty years or so ago everyone used reel-to-reel. Cassettes hadn't as yet appeared. In those days many home recordists thought it fashionable to thumb through the sale bulletins and buy so-called white box economy tape. Then, we (this writer included) would brag to tape friends about the nifty buys we had made. A summer or two later, when the temperature was 95 and the humidity was the same, we found out the true meaning of the word, agony. Those tapes shed their oxide coating as though it were an unnatural growth. It caked onto heads, pressure pads, and guides. As the tape pulled across that glop in the high humidity, it started an angry squeal that could be heard in the next room. So much for tape advertised as "just as good" back in the early 60's.

Twenty years later, what has this to do with cassette tape? Plenty! Large numbers of bargain-hunting home recordists still buy economy tapes advertised in so many words as "just as good".

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TECHNICAL NOTES

AUDIO POWER - HOW MUCH NEEDED?

by Gene Eaton, IRC Technical Advisor.

Power amplifiers cost money - a lot of it - so it is well worth considering just how many watts of audio you really want from your equipment. Many factors are involved in this, not only the thumb-in-vest brag of "I have umpteen watts of sound power", but the real one of being able to supply the dynamics of the sound spectrum. Understanding how the human ear perceives sound loudness and the relationship of amplifier power output relates to this.

In describing sound levels, the decibel (db), is used, and in music the smallest level change readily audible to anyone with normal hearing is about 3 db, and a 3 db change in sound level always results in about the same subjective loudness change. This irregardless of whether the change is from 70 to 73 db or from 90 to 93 db. However small this change is to the ear, it is a very substantial one with respect to the demands upon the audio amplifier in audio watts.

This increase in sound level by 3 db means doubling the amplifier power output - and a 10 db increase means multiplying the power output by 10 (it is logarithmic). Some peaks in recorded music are likely to ask your amplifier for a sudden 15 or 20 db increase in sound level for a short, but significant period of time - in short, up to a hundred-fold increase in amplifier output. Although the problem is not as rough as it may appear (since the average power in use may be no more than 3 or 4 watts), it is very easy to drive an amplifier into clipping by trying to get more power out than it is capable of delivering.

(Continued on track 6)

TAPE SQUEAL is the monthly newsletter of the INDIANA RECORDING CLUB. Send all news, articles, photos, ads, etc., to Bill Davies, editor, 1729 E. 77th St., Indianapolis, Indiana, 46240.

For information about membership in the club, contact the secretary, Eleanor Davies, 1729 E. 77th St., Indianapolis, Indiana, 46240.

Please send all changes of address and changes in directory data to Eleanor Davies, who is also directory manager. *ALL ADDRESS CHANGES MUST BE SENT IN AT LEAST ONE MONTH BEFORE THE EFFECTIVE DATE TO ENSURE UNINTERRUPTED DELIVERY OF TAPE SQUEAL.*

NOTE TO ALL NEW MEMBERS:

When you receive your welcoming tape, please return the accompanying postcard to the committee chairman, Bill Kearney, 2625 West Jefferson Road, Kokomo, Indiana, 46901.

YOUR IRC BOARD OF DIRECTORS:

PRESIDENT - Dennis Burcher
VICE PRESIDENT - Bill Tillett
SECRETARY - Eleanor Davies
TREASURER - John Oliver
MEMBER - Bill Endicott
MEMBER - Gene Scott

TRADING POST

Free notices for IRC members, concerning tape and related items to sell, buy, trade, etc.

PAUL WYNKOOP, S-75. I am in need of an owner's manual (or one copied) for a Superscope C-105 cassette recorder. Also am looking for a reel or cassette tape of the following albums: "An Evening with Boris Karloff", (Decca label), and "Sands Storm" - Tommy Sands (Capitol T-1081). Hope someone will have these albums and they will make me a tape of them. For the manual and the tapes I will work out a tape trade or buy them.

RICHARD CLAPPER, S-61, wants to thank the IRC member who sent him a copy of Grand Prix, but he has lost the name and address. Whoever sent this cassette to Richard, let him know who you are.

RON BARON, D-70. FOR SALE: Blank tape, 7" reels, 1800', Ampex 641, used once, in new boxes, $73 per case of 60. Also new cassettes, C-60's, screw-type housing, loaded with TDK tape, $26.50 per box of 25. Both prices postpaid. Have all other lengths of reels and cassettes. Send inquiry.

(Editor's note: Ron sent me a sample reel and cassette to try out - and they are good! In an A-B comparison between Ron's cassette and a Maxell UD XL-1, I could hear no difference. One of our members, Bob Yeager, wrote that he had bought Ron's Ampex reels and they were fantastic.)

CHARLES BROOKS, D-89, has for sale a stereo record player. New turntable, two speakers, one built in, one detachable, & 45 rpm spindle. Asking $50.00. Will send by UPS, postpaid.

BILL PAPROCKI, S-30. I am looking for the following Big Bands: Jimmy Joy Orch., Clyde Lucas Orch., Barney Rapp Orch., and Will Osborne Orch. They may be from radio remotes, radio broadcasts or from records. Will send 1800' reel, and exchange for anything that you want, if I have what you want in my library of Big Bands.

RON PAGE, D-66, is involved with making tape/slide shows and wishes to contact any member who has sound effects and possibly music suitable for this use. Object is to work out a mutually satisfactory trade of material. Perhaps a small group could be formed that circulates a written list of who owns what. Contact Ron in writing if interested in swapping decent audio material for use in slide shows or home video or movies. He can deal with audio cassette only, stereo Dolby B, or mono. Will answer all written correspondence.

CRESCENCE STADEBLE, D-26. I would like to hear from animal lovers and pet owners, from people in rural areas, young parents, people interested in writing, and senior citizens. I would like to be on round robins of almost any subject. Interested in music of Jimmy Dawson, Spike Jones WLS Band, Randy Newman, Bill Black, Churchman Quartet, Sophie Tucker, Beth Kipp, Mae West, Ethel Waters, Wayne King, Guy Lombardo, Dixieland Jazz, Stephen Foster music & Strauss waltzes.

BILL KEARNEY, D-36, needs a new member for a tape/slide show round robin. Each of the members, in his (or her) turn, encloses 20 slides, and tapes a description on one track of a cassette, along with desired comments on other's slides. Mailing cost is 63¢ per round (about 2 months).

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MEL BLANC

The following article by John Callor, Editor of the newsletter of the Radio Historical Association of Colorado, was published in their November issue. Mr. Callor said that Mel Blanc was one of his favorite radio and television personalities. Since he is also a favorite of ours, and no doubt a favorite of many of you readers, we have copied Mr. Callor's article. Thank you, Mr. Callor!

Mel Blanc started his long career as America's man of a thousand voices when he was in high school in his hometown of Portland, Oregon. He started at radio station KGW, doing odd jobs and working his way into the broadcasting portion of radio. At 22 he was musical director of the Orpheum in Portland. In 1933 he launched his own radio career doing the writing, producing and all the voices. It was billed as a one man show with Mel Blanc just helping out. After establishing himself as a master dialectician and actor, his interpretation of animal voices would be his next claim to fame.

Mel came to California in 1935 trying to make it big. But it was rough going for some time. Then Mel did a take-off on a newsreel at station KFWB and it landed him a spot with the Joe Penner show, starring as "Goo-Goo", the duck. From then on it seemed to be up hill for Mel and his elastic throat.

One of his first parts as an animal was that of Jack Benny's bear, Carmichael, who lived in the famous vault. He also found his way to the Burns and Allen show as a turkey. Perhaps his most famous turkey part was November, 1953 on the Jack Benny Show. The show was entitled "Turkey Dreams".

Among the other shows Mel starred in are the following:

The Camel Comedy Caravan: In which Mel did 12 voices.

Nitwit Court: A 1944 spinoff of "The Ranson Sherman Show". The Nitwit Court was a spoof of John J. Anthony's "Goodwill Hour" in which people were asked to tell Mr. Anthony their problems and he gave his professional opinion on how to solve their problem.

Point Sublime: Using his Porky Pig voice, he played the part of the stuttering August Moon.

The Great Gildersleeve: Mel traded off with Arthur Q. Bryan as Floyd the Barber.

Burns and Allen: Mel played the "Happy Postman".

Judy Canova Show: As Pedro, the Mexican handyman, he opened the show with the immortal line, "Pardon me for talking in your face, senorita; thirty days hacienda, April, June and sombrero - I theeenk".

Abbott and Costello: He portrayed Botsworth Twink and Juan.

Tommy Riggs and Betty Lou: He is Uncle Petie and Rover (the dog).

But Mel Blanc is best known for his voice characterizations and roles played on the Jack Benny Show. On the Benny show, Mel played anything from the barnyard of animals to the store clerk who was driven to a psychoanalyst every year by Benny's exchange of gifts for Don Wilson. Mel Blanc also played such lovable characters as: Professor LeBlanc, Jack Benny's uptight violin teacher, the spitting and sputtering Maxwell, and perhaps the best known train announcer in the country who would always say "Train now loading on track three. All aboard for Anaheim, Azusa and Cuc...amonga!:

It was on September 3, 1946 on CBS, Tuesday at 8:30 to 8:55 p.m. EDT for Colgate-Palmolive, that Mel Blanc hosted The Mel Blanc Show. At age 38, Blanc used his own voice to play the simple minded proprietor of a fix-it shop, supposedly patterned after his own shop in California. The only trouble with the shop was that everything went back to the owner in worse shape than it was to begin with. He also did the voice of his clumsy "helper", named Zookie, the voice was similar to that of Porkie Pig.

Other characters were - Mr. Colby, owner of a Supermarket and also the grouchy father of Mel's girl friend, Betty. The show was about Mel's attempts to impress Betty and her father but he always failed. One example is when Mr. Colby's radio goes out and Mel tries to repair it. Well, he just can't do it and is forced into a typical situation. Mel must assume the role of radio announcer and personalities as Betty's father tries to tune in his favorite show. This shows Mel's wonderful voice off at its best.

The show lasted only one year and was not to return for a second. From then on there is not a child young or old that does not tune in Saturday morning cartoons or the Flintstones to hear the great Mel Blanc at work.

M. H. JONES.

The Old Philosopher Says

Keep your friends,
Not their tapes.

TAPE RECORDER MAINTENANCE

(Continued from last month)

This is the last of the report about the September IRC meeting, which was a panel discussion on equipment, service and maintenance of tape recorders and related equipment. As last month's report ended, Bill Tillett was speaking:

"Now another thing which helps you when you're oiling is to have some Q-tips handy to soak up the extra oil, and a lot of Kleenex or dry gauze. Sometimes you get into places where you can't see. A little mirror or a stem with a flexible reflecting surface is a big help, particularly in looking at the under side of tape heads where you can't see what you're doing and you really want to get the whole surface clean. That little mirror will save you a lot of contortions when you're cleaning your heads."

"I used to have a problem and Dennis may disagree on this - we'll see what he says about it - I used to have a problem with a reel-to-reel machine where the pinch roller would get slick - it picked up enough oxide or something - it seemed to get slick and it would be rolling along fine and all of a sudden the tape would just slide off the edge as slick as could be, and the machine would either run like mad or stop, so I got some non-slip which is put out by Radio Shack and it is for record changers and tape recorder drives. I coated the pinch roller with this non-slip, let it dry and wiped off any excess and it did the job - it stopped the slipping off."

There was a question from the floor as to whether this would work on the idler rollers, or rubber wheels inside the recorder between the motor and the drive. The answer was to just try it. John Oliver mentioned that a small piece of fine sandpaper would do the job as long as you didn't stay in any one spot and wear a flat spot. He said, "Just sand the outer edge of those little rollers, and you can even do that on a pinch roller. It gives you a little better bite again. But you have to do it carefully".

Bill Tillett: "I want to show you a demagnetizer that at the time I bought it, was one of the best on the market and I was quite proud of it and it worked fine, but I haven't used it for years and I'll tell you why. This was the best thing I knew about when I bought it. Later on I got what is called a Handi-Mag, and the man who runs this company is in the room with us today. This is the finest de-magnetizer I've ever found anywhere. It will take care of the heads of your machine and I also use it regularly to demagnetize tapes, cartridges and reel-to-reel, using the back end. This is heavier and stronger than anything I've ever found in a sound supply shop and it really does the job. Mr. Annis here, is head of the R.B. Annis Company in Indianapolis, manufacturers of this, and I'll say it really works fine. He also makes one with a long snout or nose on it that can be used on an 8-track recorder."

"Now, how often do you demagnetize? The experts, including Mr. Annis, would say to use a gauge to measure the degree of magnetism in your heads. *(Ed's note: Bob Annis also manufactures a pocket magnetometer to do this.)* That's good advice, but I know in my own case how much recording I'm doing on each machine, and I can kind of tell. I do it about twice a year and I seem to get by pretty well, but if you don't demagnetize the heads once in a while, when you play a tape through your machine, you'll be imparting background noise, and sometimes it's not too far in the background either and your tapes become noisy. There's no way then to remove that noise on your tape, so don't let your heads pick up magnetism that's not supposed to be there."

In reply to a question as to how long to leave the demagnetizer on, Bob Annis said, "Your demagnetizing is all done as you remove the demagnetizer from the heads. It's all done then; just keeping it up there doesn't do any good. As long as you cover the head and capstan area, you don't have to back off from each one - you can go from one to the other. All your demagnetizing is done as you pull away from the heads. You shouldn't pull away rapidly, say three or four inches a second, and get it at least a minimum of a foot away before you pull the power on the demagnetizer. If you don't do that - for instance if you have the demagnetizer up against the head and you pull the power on it, the last half cycle between your A.C. will generally switch off the zero part of the cycle. Your last half cycle will be entirely magnetized and then you have done a disservice."

John Oliver: "I've been hearing something comparatively recently that I hadn't heard before and that is that demagnitizing is not required nearly as long as we had thought perhaps in the past, or as often, simply because every time you turn on your recorder, you automatically demagnetize the heads."

Dennis Burcher replied: "I think what you're

(Continued on track 6)

SPARKLING PERFORMER *(Continued)*

One could boil it down to this question: Should someone who's invested hundreds of dollars in a home sound system, entrust the performance of that system to a cassette that costs perhaps 50 cents in a local department store? To anyone who's thinking rationally, the answer is, of course not. Any sound system is only as good as its weakest link.

Cassette deck machines have improved remarkably in the last several years. Cassette tapes likewise have noticeably improved in just the last year or two. In fact, many of the breakthroughs first developed to use on cassette equipment, have later shown up on the latest reel-to-reel equipment.

For purposes of discussion, cassette tapes available in North America can be roughly divided in two groups:

(1) "Name-brand" cassettes, recognized and sold worldwide, and here in the U.S. under highly competitive market conditions.

(2) The numerous regional or "house brand" cassettes, sold in many different situations. Here in the U.S., they often are found in three-packs in department stores, etc., usually at one-third to one-half the cost of name-brand. Often they are designated as "low noise" and/or "high output" -- designations so frequently abused they are now meaningless in these lower price ranges.

Anyone who owns a cassette deck with separate record and playback heads can "A-B" test economy tapes and can determine that, compared to name-brand tapes, most are low in playback output and discouragingly deficient in high frequency response. They remind one of chicken soup so watery the chicken must have walked through it wearing stilts.

In summary, economy brand cassettes may be a reasonable choice for someone who has only occasional use for a recorder and who wishes to record voice only, on an inexpensive mono portable. Because of the critically narrow track widths that stereo cassette decks lay down, owners of stereo decks should avoid economy cassettes entirely. As should anyone who expects a cassette shell mechanism to bear up under frequent and repeated use.

(Next time: Where to look for good buys in good tapes and what type of cassette should one use....ferric, chrome, metal....??)

(To be continued)

MUSIC LIBRARY

The walls of the Music Library have been pushed out a little farther, with the addition of 20 tapes to the library.

#513. Lyn Larsen, "Organ Fantasia" & "The Magic of San Sylmar". Pipe organ music, donated by *John Oliver, #1337.*

#514, The Brass Ring, "Lara's Theme". A 7" prerecorded tape. This and the next 4 tapes are from *Jim Herdman, #26.*

#515. Ferrante & Teicher, "Concert for Lovers". 7" Prerecorded.

#516. One year of Perry Como's TV shows. 7"

#517. Bert Kaempfert, "Salute to American Music. 7"

#518. Max Bygraves Sing Along. 7"

#519. Paul Mauriat Orch., "Blooming Hits". 7" Prerecorded. This and the next 4 tapes are from the library of the late *Mazie Coffman, IRC #1.*

#520. "Blood & Thunder Classic" by Beethoven, Brahms, De Falla, Khatchaturian, Sibelius, Stravinsky & Tchaikovsky. A 7" prerecorded tape.

#521. Allentown Band, "Music by Sousa". 7" Prerecorded.

#522. Vienna State Opera Orch., "Haydn's Symphony #101 in D - Clock". 7" P.R.

#523. "High Spirits", Sparkling Classics by Strauss, Beethoven, Tchaikovsky, Bizet & Berlioz. 7" Prerecorded.

#524. Robert Goulet, "Carousel", from TV soundtrack, plus Herschel Bernardi, "Fiddler on the Roof". This and the next 3 tapes from *Ken Gillmore, #113.*

#525. Nelson Riddle Orch., "Sea of Dreams", Marco Gregory Orch., "Music for a Quiet Mood", Alfred Newman, "Ports of Paradise", and the Marie Tarangi Trio, "James Michener's Hawaii".

#526. A Stereo Spectacular, "Cartoons in Sound", & Bob & Ray, "On a Platter".

#527. Keith Texter, Chorus & Percussion, "Sounds Sensational" & "Sounds Terrific". Also Bobby Darin & Johnny Mercer, "Two of a Kind".

C-180. The Hot Frogs, a traditional jazz band. Donated by *Joe Trappa, #1326.*

C-181. Same as #513 above. From *John Oliver.*

C-182. "Satchmo on Stage", & "Best of Louis Armstrong" This and the next one are from *James McFarlane, Jr., #1105.*

C-183. Jan Savitt & his Top Hatters, "One Night Stand". (Dolby)

C-184. Frank Sinatra, "Concert for the Americas", with Buddy Rich Orch. From the

(Continued on track 8)

MAINTENANCE *(Continued)*

alluding to is that every time you put it in record mode you're ending up putting the bias oscillator through the heads and the bias oscillator itself, if I'm not mistaken, tends to erase whatever is on the heads. If you've got a two head cassette deck, your erase head is being demagnetized or changed all the time by the bias oscillator as is your record/playback head. Now those types cannot need erasing from my experience as often, but you've still got guideposts and various other metal things there that do become magnetized. It's not only the heads, it's all the other ferrous type metals that are within the path of the tape. Rule of thumb: If your tape touches it, put your demagnetizer to it."

Question: "What about glass heads?" Dennis: "They still have to have the same magnetic properties to get the signal on and off the tape. All the glass is doing is beefing up the wear properties."

Question: "What about these cassette type demagnetizers, and demagnetizing cassette players in a car?" Dennis: "It's been my experience that if you use the cassette type demagnetizer often, they're much better than nothing and they do work. If you ever take one of those things apart, there's a lot of electronics in that thing, and all it's doing is damping out or reducing that magnetic field in time - the same thing you're doing when you pull the magnetizer away."

(Editor's note: There are more questions and answers in my cassette tape of the meeting, which I don't have transcribed yet, and probably won't, unless somebody asks for it, or I need something to fill space in a future Tape Squeal. So this is probably the end of the article! This seems to be a good place, though, to include some comments which were sent in by Ron Page, IRC #2040, about the type of cassette demagnetizer Dennis was talking about in the above paragraph.)

MORE ON DEMAGNETIZING

by Ron Page

For about a year I've been using a head demagnetizer that I believe is superior in every way to the type described in the November article. It can be used only on cassette machines because it's shaped exactly like a cassette. However, the inside holds some sophisticated electronics rather than tape.

The user simply pops it into the machine and presses the "play" button. Heads are completely demagnetized in a fraction of a second. No worries about whether you're doing it properly because an indicator will tell you when the job's done. Several manufacturers make these units - TDK, Robins, and Radio Shack. Prices range from about $15 at discount.

THE LONGEST ROUND ROBIN?

Believe it or not, George Aranow, (D-35), and Charlie Miller, (S-37), are still going strong on a round robin which started over 25 years ago. Although there have been some dropouts and replacements over the years, two of the original cast are still hanging in there. The other two members, besides George and Charlie, presently are Charlie Scheffler, (D-43), and Murry Dukoff, (D-75).

The original round robin comprised four members on a 5" reel, divided by a tape leader at the halfway point. Eventually, as cassettes came into vogue, the gang all agreed to switch over to the new format with two cassettes in a 5" reel box, all of which is enclosed in a 4-way Melteson mailer.

Several of the dropouts in the past have died in the meantime, but their voices will be long remembered. In each instance, the now deceased member had resigned from the round robin only a short while before his death. In view of the high risk involved, the surviving members have resolved NEVER to abandon this round robin.

Can anyone top this long, long round robin?

----- Charlie Miller.

AUDIO POWER *(Continued)*

An example of how things go in the power scale is this - 0 to 3 db of sound level accounts for only from 1 to 10 watts power; the next 3 db jump of 3 db sound level takes 100 watts and the next jump of 3 db change takes 1,000 watts. The multiply by 10 for each 3 db increase of sound level takes a very large boost in amplifier output. Each boost of power output takes a massive increase in amplifier size and a large increase in the cost of components, primarily in the power supply, since this is what delivers all that power needed to get all that large signal output. The power supply is also the limiting factor in any amplifier. The ability to carry the heavy current demands made upon it, hence the high cost and peak signal handling success starts here.

(To be continued next month)

LETTERS TO THE EDITOR

George J. Rawlinson, #2249, writes:

The article by John Hollinshead (#2144) in the December issue of "Tape Squeal" entitled "Are You Guilty?" struck a responsive chord in me! It is more in sorrow than in anger that I want to support him in his complaint.

I have been taping since 1960, and all too often I have suffered the same experiences as those mentioned by John.

Both in the IRC and in another club that I joined some time ago, I have repeatedly had my post cards to prospective tapers ignored. Worse yet, even when they have indicated a desire to contact new tapers, and I have sent a preliminary tape, it has "gone down the tube!" I lose no sleep over an occasional tape that "goes West" for while I may be losing a tape - I think that they could well be losing a potential friend.

I'm puzzled by folk who join a taping club - and then do not even have the courtesy to reply to someone who wants to tape with them. Why join, if that's your attitude?

It takes all kinds to make a world - I know that - and sometimes the "chemistry" is such that two people simply do not have enough in common to communicate on tape exchanges. When I run into that situation, I ALWAYS tell my tape pal - as gently as possible - that future taping will cease. I have been told the same myself by some of them. There is no need for hard feelings on either side. None at all.

I could list, as John did, the pages in the directory that carry the names of the people that I'm writing about, but I just won't bother. They know.

I hold to the belief that life should be LIVED, not simply endured, and making and keeping friends with tape recordings is one of the best ways that I know of to live life to the full! I would hope that ALL IRC members would feel the same.

Janet Perry, #2162, writes:

For you new members who hope someone will contact you to tape with them; just because they have an "A", doesn't mean they'll come looking for you. Some will, but a lot won't. You'll have to contact people to tape with, and don't be shy. Sometimes people drop out of IRC because members don't come to them - go for the members!

P.S. I am always looking for new people to tape with!

A few ends and some odds

from Jerry Johnson

MIDNIGHT MEMO

Remember those "brilliant" ideas you get when you're almost sleeping? You grab a pencil and scribble it down and try to decipher it in the morning. I am wondering if a cassette recorder would help.

BUBBLE PACK

is the name of this foot-wide sheet of plastic bubbles, either ¼" or 1" in diameter. I think the smaller size will take care of tape mailers nicely, and the larger will do for padding equipment. You can get it at moving trailer places, such as U-Haul at 15¢ per ft.

TAPE LABELS

from Avery (5255, 9/16" x 4") can help solve that problem of "what's on this?" You'll get 248 labels for about $2.85 at the stationers.

DUST COVERS

for your tape machine can be found sometimes at garage sales, etc. in almost the exact size. I'm using a Garrard cover that makes a tapered fit over my machine, just now.

And, I'll bet you that many of our members have custom-built covers out of Plexiglas or Lucite. Or, do you use a new diaper?

ALIBI BOOTH

by Alpha of Chicago, is the name of a soundbooth sold to taverns that contains a pay phone and a playback recorder with 15 sound tracks. As you've already guessed, they have various sounds, such as office and airport backgrounds available to cover your real whereabouts.

INVENTORY

your equipment now! (That includes me!) Bring your list up to date, and mark it with your SS number. Either use the Crime-Trap invisible marker (your independent insurance agent has these) or use one of these vibrator pens at Central Hardware for free. Don't deface the front of your new Sukiyaki (I saw this once!), but on the back and bottom.

You might check with the police property room before you buy that used item, if there's time.

NEW DIRECTORY

The new directory will be in the mail by the end of January, we hope! It is about ready for the printer now, but we are waiting until after the January 16th election, so we can list the new IRC officers.

SCHEDULED MEETINGS.

Regular meetings of the Indiana Recording Club are held on the 3rd Sunday of each month at 2:00 p.m. in the lower level meeting room of the Leppert & Copeland Mortuary, 740 E. 86th St., Indianapolis.

** * * * GUESTS ARE WELCOME! * * * **

JANUARY 16TH.

Wayne Sanford, Chairman of the Military History Section of the Indiana Historical Society, will present "Voices from the Past". Come and see how many of these voices of historical people YOU can recognize.

Also - ELECTION DAY!!

FEBRUARY 20TH.

IRC member, Al Wood, will present, "Parapsychology & Tape Recording".

TRADING POST *(Continued)*

HAROLD BINGHAM, D-94. For sale, or trade for cassette deck, Panasonic 8 track, model RS 803US. Hardly used. Has auto stop at end of track. Continuous play, headphone jack, fast forward, mic jacks, VU meters. Works great. $60.00, plus postage.

BILL TEDRICK, D-13. I am looking for any correspondence with ham radio operators in other parts of the world, especially England, New Zealand and Australia. I am interested in learning about the differences in rules and regulations concerning the Amateur Radio Service in those or any other countries. I'll answer any and all correspondence.

HECTOR H. BOBBIO, S-82, has for sale cassettes of Peruvian music like Valses, Marineras, Heiayoros, interpreted by a famous duo (Los Palomillas). Each one is $6.00, postpaid. Add $1.00 for insurance.



SILENT MIKES.

Our condolences to the families of these IRC members who recently passed away:

Lloyd A. Doty, Arlington, Washington
Art Wolford, Ft. Lauderdale, Florida

MUSIC LIBRARY *(Continued)*

Dominican Republic via TV. (Has a little hum). Donated by *Elmer Lindstrom, #2084.*

Our thanks to everybody who contributed to the library. Now if only somebody would send in a couple of shelves.....! Don't forget, you can borrow any two of these or of any others in the over 700 tapes in the library, for only $1.00, mailed postpaid to any place in the U.S.A.

VOICE OF HISTORY LIBRARY

New additions are:

VH-101. Sounds & Voices of World War II, Parts I & II.
VH-102. Sounds & Voices of World War II, Parts III & IV.
These two cassettes were donated by *Ralph P. Kearney, #1795.*

WELCOME COMMITTEE NEEDS MEMBERS

The new member welcoming committee needs at least two new members. Are you interested in this opportunity to contact new members, and possibly new tapespondents? It is an interesting way to reach out to new friends. It is expected that committee members will make a tape every two or three months.

Tapes, envelopes and postage are furnished, so no cost to you on initial contact. If interested, contact Bill Kearney, #1203, page D-36. We particularly need some with reel-to-reel capability, but will accept with cassette only.

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